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THE DECORATOR AND FURNISHER.

ness and would not repay the cost of washing, the torn letter heads, the bits of letters, the newspapers, the etceteras and so on.

I shall not attempt to outline the model hotel here. Suffice it just now to give a few suggestions as to how I think a hotel sleeping-room should be arranged or furnished, remembering that it is an apartment designed for transient, not permanent, guests.

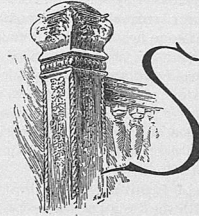
The floor should be bare. If the boards are closely laid, let them be oiled and rubbed dry. If not closely laid, paint them with a mixture of ochre and zinc oxide, and putty up the cracks. Use no white lead paint inside a sleeping room. Any color (not containing poisonous matter) may be used to tint the zinc. A small, closely-woven rug at the bedside is all that is needed in the way of floor covering. This can be shaken well every day and given a sun and fresh air bath. Have hard-wood or painted inside blinds, and no shade or curtain hangings whatever. Paint walls and ceiling. A glossy, non-porous surface is best, though flat colors are not objectionable. An egg-shell gloss is about right, however. Let the colors be restful, such as becomes a sleeping apartment. Quiet, cool colors, such as sea-green, pearl gray that is not bright, or soft tints of Indian-red, umbers and so on. No need of elat-orate decorations. Walls and ceiling plain, with a severely plain stencilled border on the walls, in a Greek key, say. The woodwork should harmonize with the general effect, I have always thought, white the finest color, if we may call it such, for a sleeping-room. Or white with parti-tinted doors. Have a plain, hard wood and varnished washstand, a small towel rack projecting from the wall beside the stand, plain white iron-stone china toilet set, furniture that is plainly made and well varnished, and free from textile stuffs. I would have no shelves or closets.

As to towels, water, soap, etc., little need be said. They should be clean, of course, fresh and pure. The linen fresh from the laundry—we are so often justly suspicious of the bed linen. The water should be fresh the evening before the guest retires, and fresh when he arises, by placing it within his reach, outside his door, or by means of bell-boy. The soap ought to be fresh for every guest, just a small piece, but from the best.

Thus the reader will see what I am at. A clean, sanitary, sweet-savored bedroom, holding nothing that is not needed there, and yet omitting no real necessity. A room that is not home-like, but which presents a perfect substitute therefor, where loving, home-fingers cannot clean and arrange things as they should be. A room where one can sleep and breathe pure air, and can arise in the morning fully refreshed.

In addition, let us have electric lighting, not foul gas. Let us have quiet, not noise, inside even if it cannot be helped outside.

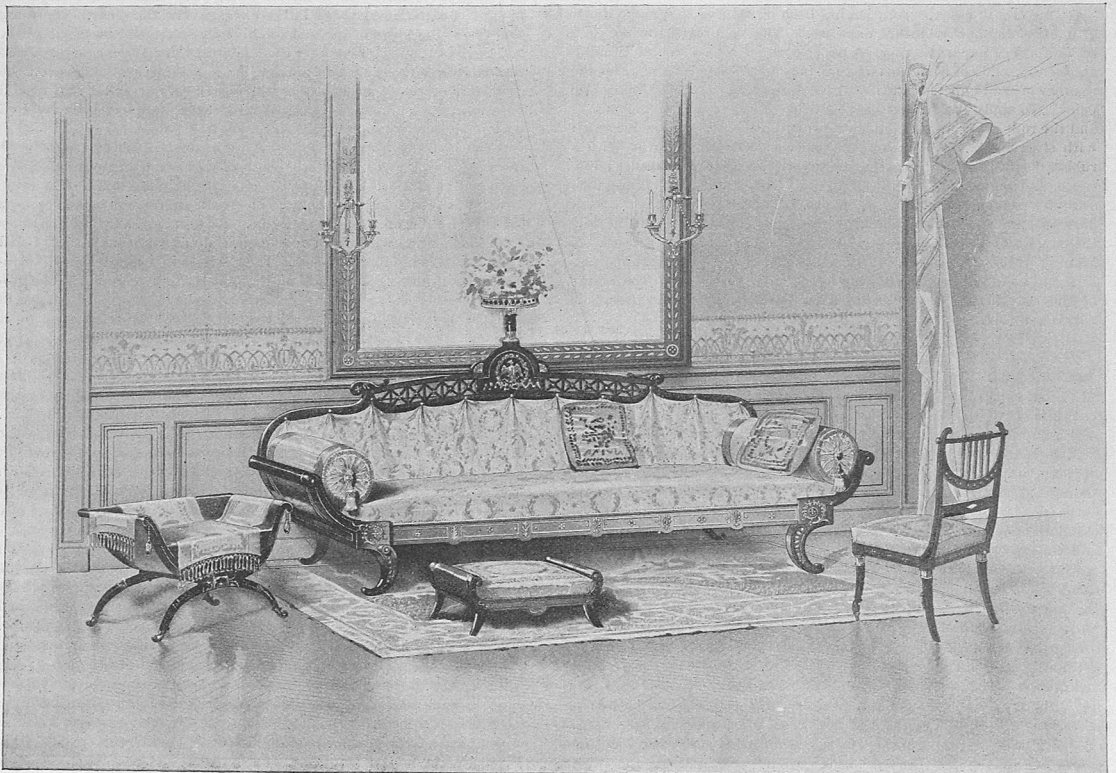
THE JAPANESE FINE ARTS EXHIBIT AT THE COLUMBIAN EXPOSITION.



SOME of the choicest examples of Japanese art work, in bronzes, carved wood, embroidery, enamels and lacquer work, were exhibited at the Art Palace in the Exposition. Near the entrance to the principal exhibit was a metal Yasaka pagoda, with a separate model in wood, showing the details of the construction of the pagoda, the work of Keiski Niwa.

The Japanese pagoda differs in construction very materially from the Chinese pagoda, the construction of the different roofs being particularly artistic. The entire pagoda was constructed without the use of nails, the various parts being so constructed as to interlock with each other; and to give stability to the structure a heavy pillar of metal is suspended in the centre, to give gravity. The pagoda was part of a Buddhist temple, and on the lowest section was seen a seated figure of Buddha. There was also a table, with incense burner. The pagoda was enriched with metallic ornaments.

To exhibit the skill of the Japanese artists in ivory, there was a figure of Kwannon, the Goddess of Mercy, carved in ivory by Mitsauki Ishikawa. The figure is not more than fourteen inches in height, but the work is strong and delicate, and the nearest approach to jewelry,



FURNITURE IN THE EMPIRE STYLE. DESIGNED BY GEORGE REMON.

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real or represented, that is indulged in by the Japanese, will be found in the Hindoo belongings of the goddess, in the form of traceries representing rich chain work of jewelry, that is hung in places quite apart from the figure, forming the most delicate filigree work.

In bronzes, there was shown a cock, with a long tail, perched in a plum tree, beneath which were a hen and little chickens, the entire composition being the work of Norikui Otake. This was always the centre of a group of admirers, the hen and chickens being particularly lifelike.

In metal plaques, there was a landscape by Ippe Kijina, both the design and the ground being formed of metallic alloys, in which silver and copper are the chief ingredients. There was also shown a most beautiful plaque representing herons among reeds, by Natsua Kano, and another representing the Kangogaka "No" dance, by Shomen Anno. These metal plaques, to a large extent, take the place of oil paintings in Japan, and are highly valued for the artistic conception and the skillful mastery of metallic alloys evinced in their production. Allied to these metallic plaques were cloisonné plaques, made without wire, one of which represented the top of Fuji in a deep sky-blue tint, rising above wreathing white and grey clouds. A peculiarity of Japanese art, which refers to their painting, as well as enamel and metal work, is that many subjects, which, however costly the method by which they are produced, seem to Western eyes to be either monochromes, possess-

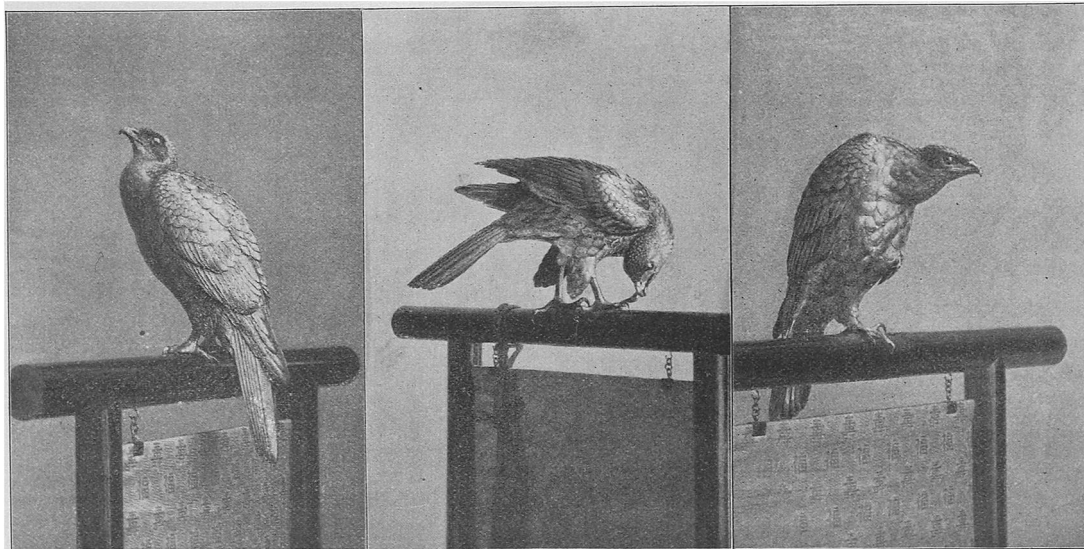
of the picture is accomplished, and thus it would be possible to find marks of each separate brush, as though the picture were a mosaic in wood or marble. The finished work, however, has no resemblance to a mosaic, but has all the beauty of the interblended tints of the painted picture.

"A Landscape in Autumn," was the title of a painting by Baerie Kono. The scene exhibits the side of a mountain, partly enveloped in a fog. In the foreground is a figure, bearing wood from the mountain, to supply his winter fire.

Of the many arts peculiar to Japan, their metal work commands universal admiration. The metal sculpture in Japan, manifested in the different alloys of gold and silver and copper is a fine art in itself. The finest specimens of animal life are admirably represented in their most perfect forms, but the representations are idealized with that peculiar spirit of the Japanese art, which stamps the subject as the production of an original nationality.

There were exhibited in the Palace of Fine Arts, twelve falcons cast in bronze and afterwards incrustated, chased and colored, by the celebrated artist, Chokichi Suzuki, the designer and exhibitor being Tadamas Hayasha.

Four years was spent on the work, the artist keeping live falcons constantly beside him, and watching all their movements, so that the finished work would be animated by the lifelike poses of the originals.



THREE OF THE TWELVE FALCONS CAST IN BRONZE EXHIBITED AT THE COLUMBIAN EXPOSITION. ARTIST: CHOKICHI SUZUKI. EXHIBITOR: TADAMASA HAYASHI.

ing great obscurity of outline and detail, but are most highly prized by the Japanese themselves, who discover more spiritual, or occult beauty, in what appears to be but a vapory suggestion of a picture, than one in which form and color are rendered in strong and decided work. It may be that the commercial idea which dominates almost everything else in the Western mind, has rendered us insensible to the spiritual beauty of what we would call incomplete, or unfinished pictures; for it is quite certain that the Japanese will part with a work of art strong in design and color, and much more highly appreciated by Western taste, for a much less sum of money than they will ask for pale monochromes, metallic plaques having only a shadow of a design thereon, and plaques in cloisonné that seem to be only a background of an unpainted picture.

In the exhibit of paintings there was shown a group of carp, by Keinen Imao, of a monochrome type, the beauty of which consisted in the extraordinary resemblance to life on the part of the subject, and the great technical art displayed in the execution. The Japanese artist is extremely expert in the handling of his brush, his sole aim in its use being never to repaint over the first stroke he makes. The precision and art required to paint a picture in this manner is nothing short of miraculous, and all other systems of painting are clumsy and childish in comparison. With one dash of the brush, each minute section

We reproduce three of the twelve falcons, photographs of which were presented to the editor of THE DECORATOR AND FURNISHER, by the the Japanese Imperial Commissioner at the World's Fair. These masterpieces of metal work, by reason of their splendid modeling, as well as the great skill displayed in the carving and chasing of the feathered surfaces, are examples of an art in which Applied and Fine Arts are inseparable, and as such, proclaim Suzuki an artist of the first rank.

The materials are the most costly alloys known in art metal works. The color tones in which the birds are finished are most artistic. There are colorings of old chestnut brown, polished and unpolished silver, yellow and green gold, dark shibuichi, red patina and so on. These colors are as gracious to the eye as the tones of bells composed of similar metallic alloys would be to the ear. The crowning feature of the work is the variety of postures as indicating the forms and habits of the birds themselves. The different attitudes express anger; fixidly gazing at a distant object; the beginning of flight; gazing upward; looking down; sideways; awaking from sleep; picking the toes; alighting on the perch, etc. All these gestures exhibiting the grace and splendor, and fierce nature of the falcon itself.

The twelve birds were mounted on a perch arranged in rows, extending forty feet. The perches were lacquered and were four or five feet in height.